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cases complete files could be examined only by going from one library to another, he has not attempted to tell where they may be consulted; but even without this the list is of great value to any one studying the beginnings of periodical literature in America, and will doubtless continue to be our chief reliance for the period covered until the great Evans bibliography comes down to the same date.

[Since the above paragraphs were written, two further studies have appeared in the *Americana Germanica* that bear upon the subject of German literature in America: "Friedrich Schiller in America," by E. C. Parry, and "The Influence of Salomon Gessner upon English Literature," by Bertha Reed. Each of these appeared as a series of articles in *German-American Annals* during 1905. The same periodical published in 1904 a paper by Professor Learned on "Herder and America" of unusual interest.]

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#### BIBLIOGRAPHY OF GERMAN LITERATURE.

*A Chronology and Practical Bibliography of Modern German Literature.* Compiled by JOHN SCHOLTE NOLLEN, Professor of German in Indiana University. Chicago: Scott, Foresman and Company, 1903. 8vo., pp. 118. (\$1.00.) [Lake German Series.]

This is a conscientious attempt to supply a simple and practical handbook for ready reference, and as such will prove very acceptable to many. It consists of a Chronology and a Bibliography.

"The Chronology is made comparative, with particular attention to French, English and American literature and history, aside from the German, as these will furnish the best setting to the German for American students." (p. 7.) Such mention of American events of course adds a certain concreteness to the data, but it is going very far in

such a limited selection to record, for instance, the dates of the building of Faneuil Hall (1742), and of the births of Seward (1801), and of Mark Hopkins (1802). The selection of German works is also now and then open to criticism, and even allowing for individual preference, surely Voss's *Luise* (1784), Herder's *Humanitätsbriefe* (1793 fg.), *Wilhelm Meister* (1795-6), and Wolf's *Prolegomena* (1795) should have been included in a list which has room for Goethe's *Bürger-general*. Since the Chronology is intended to show the general course of the literature as a whole, rather than the internal development of particular writers, Nollen seems very properly to have aimed at giving not the date of composition of the various works, but the year of their appearance in print.<sup>1</sup> Yet when, as in the case of *Wallensteins Lager* and *Maria Stuart*, the date of production on the stage (before publication in print) is selected, that fact should have been expressly stated, as Scherer is careful to do. It is misleading also to give in some cases and not in others the date of completion in print of works whose publication extended over more than one year. That in such a long list extending from Dante to Tolstoy's *Resurrection* (1900) some positive errors should slip in is only to be expected; thus, to take but the greatest author of them all:—Goethe's *Triumph der Empfindsamkeit* appeared not in 1777, but in 1787, *Egmont* in 1788 not 1787, *Tasso* in 1790 not 1789, the *Venetianische Epigramme* not in 1796 but in 1795 and earlier, *Die Natürliche Tochter* in 1803 not in 1802. In short, this Chronology might be much improved by a judicious comparison with those in the literary histories of Scherer and R. M. Meyer.

In the Bibliography which follows, forming two-thirds of the book, "The aim of the compiler has been above all practical, with the thought that a few titles of books that are really authoritative will be of more value than a very long list of books, many of which are either out of date or of little value. For the same reason, the attempt has been made to indicate briefly the character and value of the works listed. Special

<sup>1</sup> When the date on the title-page is not that of actual appearance, the latter is usually given; thus, Goethe's *Von deutscher Baukunst*, dated 1773, is rightly assigned to 1772.

attention has been given here to the compilation of a representative list of collected essays and of works on the theory of literature, as these are less apt to be generally known than their importance warrants." (p. 6.) "References are given to articles in periodicals only in the case of a few recent authors, for whom little or no material is available in book form." (p. 6.) Similarly for practical reasons prices are given and care taken to include cheap but good editions and monographs. These last two features have of course some serious disadvantages not always avoided in the present work. Articles in periodicals are often of more value than the separate books on the subject, and reviews by authorities are almost indispensable in estimating the real importance and reliability of the work reviewed. Nollen was probably influenced by the practical consideration that many of his readers will have ready access to but few periodicals. Also the inclusion of many books to be recommended chiefly or solely for their cheapness necessarily takes up valuable space and adds to the number of uncharacterized works, which merely confuses one who has not seen the books themselves. But attention was rightly called to the excellent Hesse editions (No. 144), sometimes, in fact the best editions yet issued, though the print is small and their cheapness prevents their competing in appearance with, for instance, the pretty and well-edited volumes of the *Pantheon-Ausgaben*, published by S. Fischer in Berlin, under the general editorship of Otto Pniower.

The Bibliography, which is indexed, is very conveniently arranged as follows:—

I. General Bibliography :

A. History of Literature and of Literary Forms, Biography, Chronology.

1. In General.
2. For the Nineteenth Century.

B. Collected Critical Essays.

C. Theory of Literature and of Literary Forms.

1. General Theory, Poetics and Metrics.
2. The Lyric.
3. The Drama.
4. The Novel.

D. Bibliography and Journals.

1. In General.
2. For the Nineteenth Century.

E. Anthologies.

1. In General.
2. For the Nineteenth Century.

F. Uniform Collective Editions.

II. Bibliography of Individual Authors and Special Subjects [arranged alphabetically with cross-references to Essays, etc. The dates of the authors are given, the earliest being Brant (1457–1521)]. Its general scope thus appears with sufficient clearness. "The greatest pains have been taken to make the data of this book accurate and up-to-date, by the comparison of all available authorities, including the catalogues of about one hundred German publishers. But the compiler does not pretend to be either omniscient or inerrant . . ." (p. 7.) Though it is impossible here to go through the 369 numbers systematically, a few scattered notes of correction and suggestion are in order and may be welcome to some readers: A part of the second volume of Mrs. Conybeare's translation of Scherer (No. 22) was issued separately at Oxford in 1891 as: "*A History of German Literature from the Accession of Frederick the Great to the Death of Goethe*"<sup>1</sup>; (No. 58) the correct title of Herman Grimm's volumes is "*Fünfzehn Essays*"; before No. 109 should be inserted the incomplete but valuable "*Deutsches Anonymen-Lexikon*," 1501–1850, Aus den Quellen bearbeitet von Dr. Michael Holzmann und Dr. Hanns Bohatta (1902 fg.), of which three volumes (A–R) have thus far been published by the *Gesellschaft der Bibliophilen* at Weimar; No. 111 should have called attention also to Dietrich's "*Bibliographie der deutschen Rezensionen*" for 1900 fg.; No. 258, add Kurt Jahn's monograph (1899) on Immermann's *Merlin*; No. 329, A. W. Schlegel's *Kritische Schriften* (1828) is not a complete collection; No. 335, Schopenhauer's letters edited by Grisebach, form a volume separate from the *Sämmtliche Werke* in six volumes, in addition to which Grisebach has also edited, uniform with the rest, four volumes of Schopenhauer's *Handschriftlicher Nachlass*; No. 361, add *Wielands Leben* by J. G. Gruber, 1827–8, 4 vols.

In such a Bibliography the greatest difficulty occurs in the cases of Goethe and Schiller, where in a very limited space a selection must be made

<sup>1</sup> Price 5 shillings; not imported by Scribner.

from a very vast literature on the subject. Yet, allowing for differences of personal opinion, surely Kettner's standard editions<sup>2</sup> of Schiller's *Nachlass*, *Schillers Calendar* ed. by E. Müller (1893) and Müller's *Schiller-Regesten* (1900, cf. A. Leitzmann's review in *Euphorion* 10,690; 1903) are indispensable. Nollen's Goethe list requires several corrections and additions:—The four sections of the Weimar edition<sup>3</sup> may be had separately, as may also the *Gedichte* (5 vols. in 6) and *Faust* (2 vols. in 3); the Hempel edition, though usually bound in 23 vols., consists of 36 Theile not 33; volumes of the *Jubiläumsausgabe* can now be purchased separately at Mk. 2.00 bd. (*per contra* Werner's standard edition of Hebbel [No. 233] is sold only in sets, which should have been mentioned); the 44 vols. [in 12] Hesse edition, with Geiger's up-to-date, though rather lifeless introduction, is valuable for its very complete volume of indexes; *Der junge Goethe* is the work of Hirzel rather than of Bernays, who wrote the introduction; it is supplemented by Schöll's *Briefe und Aufsätze von Goethe* (1846); Goethe's *Unterhaltungen mit v. Müller*<sup>4</sup> should have been mentioned; the *Briefe an Frau v. Stein* were newly edited with important additions and a thorough revision of the notes, by Julius Wahle (1899–1900, 2 vols.). The very valuable *Schriften der Goethe-Gesellschaft* should have been mentioned as a whole, and the fact noted that, by joining the Society, for the price of the *Jahrbuch* alone (Mk. 10) any individual or institution may obtain both *Jahrbuch* and annual *Schrift* without further expense. The two volumes of indexes to the *Jahrbuch* are not found in many of our libraries, which have the books themselves. In any case, space should have been made for Max Morris's *Goethe-Studien* (2d ed., 2 vols., Berlin, 1902), and per-

haps for Schöll's *Goethe* [1882: though the *Zauberspiel* (p. 491 fg.) is by Seckendorf not G.] and Düntzer's *Life*. Surely the edition of the *Gedichte* by v. Loeper and Blume's selection, and at least some editions and commentaries on *Faust* ought to have been given. Some reference might well have been made to the very judicious selection of Goethe literature<sup>5</sup> given in R. M. Meyer's admirable *Goethe* [3. ed. in 2 vols., 1904, dated 1905], a work of more real scientific significance than Bielschowski's often overlauded book now being translated into English by Professor Wm. A. Cooper of Leland Stanford.<sup>6</sup> In the cases of Goethe, Lessing, and Schiller at least, one might reasonably expect to find the titles of the standard bibliographies by Hirzel, Redlich, and Trömel respectively.<sup>7</sup>

Nollen's book is interleaved throughout for the additions and corrections, and though several improvements may be suggested, the conclusion of the whole matter is that it well fulfils its avowed purpose, and may be strongly recommended to all who wish a simple and eminently practical handbook to the subject, though for any more thorough work in literature it must, of course, be supplemented by the standard *Grundrisse* of Goedeke and R. M. Meyer,<sup>8</sup> giving the indispensable references to periodicals. For literature, Breul's little book,<sup>9</sup> more general in its scope, is not for a moment to be compared with Nollen's. In particular, Nollen's *Bibliography* may be commended to the attention of the editors of the *A. L. A. Catalogue*, so that they may not again, as in 1904,

<sup>5</sup> Karl Hoyer's *Zur Einführung in die Goethe-Literatur* (Gelsenkirchen, E. Kannengiesser, 1904, Mk. 1.60) is a convenient guide.

<sup>6</sup> Cf. also, Harry Maync's interesting essay: "*Die deutsche Goethe-Biographie, Ein historisch-kritischer Überblick*": (*Neue Jahrbücher für das klassische Altertum*, etc., xvii, 46–76, 1906).

<sup>7</sup> Now, too, Meyer's *Verzeichniss einer Heine Bibliothek*, Leipzig, 1905.

<sup>8</sup> Nollen's book was "practically completed" when Meyer's appeared in 1902. (p. 6.)

<sup>9</sup> A *Handy Bibliographical Guide to the Study of the German Language and Literature* for the Use of Students and Teachers of German, compiled and edited by Karl Breul (published by Hachette & Co., 1895, 2sh. 6d. [Nollen No. 112]), reviewed briefly by Sauer (?) in *Euphorion* 2,483, where the table of contents is given,

<sup>1</sup> The very latest (3rd) is in the new *Säkularausgabe*, published by Cotta.

<sup>2</sup> Some fifteen volumes of *Briefe 1821–1832* (iv, 35 fg.) and the index to the *Tagebücher* will require about three years more; otherwise, the whole set will be completed, probably this year, by the publication of the remaining half-volumes of *Gedichte* (5<sup>th</sup>), *Aufsätze zur Litteratur* (42<sup>nd</sup>) and *Farbenlehre* (ii, 5<sup>th</sup>).

<sup>3</sup> 3 ed. n. d. [1904] in Cotta's *Handbibliothek*. Soret's own version of his *Conversations with Goethe* has now at last been published also by Burckhardt (1905, in German, the original French to follow).

make such blunders as selecting the *Grote* editions of Goethe, Heine, and Schiller.

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## SPANISH LITERATURE.

*Nueva Biblioteca de Autores Españoles*, publicada bajo la dirección del Excmo. Sr. D. MARCELINO MENÉNDEZ Y PELAYO. Madrid: Bailly-Ballière é Hijos. 8vo. 12 pesetas per volume.

The above mentioned collection is doubtless the most important, as well as the most extensive, literary undertaking that Spain has initiated in the present century. The original *Biblioteca de Autores Españoles*, consisting of seventy-one octavo volumes, still forms the most complete corpus of Spanish literature and history before the nineteenth century, even though many of its individual volumes have been superseded by more reliable texts and more critical studies. We see now in execution a continuation of the old *Biblioteca*, under the direction of Menéndez y Pelayo and a staff of editors who represent the best scholarship in modern Spain, and are well equipped to carry forward the work begun by such men as Hartzenbusch, Duran, Gayangos.

The *Nueva Biblioteca* does not aim to reprint the works contained in the older collection, except in the case where the earlier edition is so deficient or incorrect as to render it especially undesirable for modern readers. Each of the new volumes is to contain a critical introduction and the necessary explanatory material, but great care is taken not to make the contents unwieldy and undesirable in the hands of the general public for whom the collection is intended. As to typography, the texts of the pre-classic period will retain the original orthography; those of the sixteenth and seventeenth centuries will be treated, to a certain extent, according to the ideas of the individual editor; books of the eighteenth and nineteenth centuries will conform to the modern system of orthography as set forth by the Spanish Academy. While something may be said against such an arrangement, the editors are influenced by a desire

to meet the needs and wishes of a large body of their readers.

Three volumes of the *Nueva Biblioteca* have already appeared: *Orígenes de la novela*, Vol. I, by the editor of the series; *Autobiografías y memorias de españoles de los siglos XVI y XVII*, collected and edited by Manuel Serrano y Sanz; *Predicadores de los siglos XVI y XVII*, edited by Miguel Mir. Other volumes in press or in preparation are:

*Crónica General de España*, Dos tomos. Por Ramón Menéndez Pidal.—*Libros de Caballerías*. Dos tomos. Por Adolfo Bonilla y San Martín.—*Teatro de Tirso de Molina*. Dos tomos. Por Emilio Cotarelo y Morí.—*Historia Apologética de las Indias* de Fr. Bartolomé de las Casas, por Manuel Serrano y Sanz.—*Cantos populares españoles*, por Francisco Rodríguez Marín.—*Obras selectas de Ramón Lull*, por Mateo Obrador y Bennisar.—*Historia de la orden de San Jerónimo*, por Fr. José de Sigüenza, con introducción de Juan Catalina y García.—*Obras completas de Ramón de la Cruz*, por Emilio Cotarelo y Morí.

It is not the purpose of the present notice to give a critical estimate of the various volumes of the series that have appeared, since each is worthy of separate study. It may be of interest, however, to note the scope of the initial volume of the collection. In volume one of the *Orígenes de la Novela*, Menéndez y Pelayo gives a detailed history of the Spanish novel before Cervantes. This volume consists of more than five hundred pages, yet two chapters of the study are forthcoming in the second volume; namely, the *novela de costumbres* and the *cuentos y narraciones cortas*. The remainder of volume II will contain the texts of Montemayor's *Diana*, Diego de San Pedro's *Carcel de Amor*, the anonymous *Cuestion de Amor*, Villalón's *Crotalon* and a part of the *Transformaciones de Pitágoras*, Antonio de Torquemada's *Coloquios satíricos*.

The aim and scope of the *Nueva Biblioteca* is set forth in the introduction to volume I and more fully in the prospectus issued by the publishers. The prospectus, however, is not a mere advertisement, and is well worthy of preservation; the reader would not go far astray in having it bound as a part of the first volume of the collection.

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